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Afro-Cuban Percussion.....	reBT.1.0.0.1.264.53.653.86343
Cuban phonics (basic tones and patterns)	

REQUIRED CORE METHOD BOOKS

DRUM SET

Cameron, Clayton. *Brushworks: A New Language for Mastering the Brushes.*

Dietz, Brett William. *Reflex: Fifteen Studies for the Intermediate Multi-Percussionist*.

REQUIRED EQUIPMENT

METHOD OF GRADING -

SPECIFIC REQUIREMENTS

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BRAZILIAN PERCUSSION AND DRUM SET

Objectives:

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DRUM SET I

Objectives:

- < To gain an understanding of optimum set up, tuning, notation, and movement on drum set
- < To develop a sound warm up routine
- < To develop facility, reading, and stylistic cossandgas-4(t)12(i)-4(c)-4(d)3(s)-4(tes(,)-2(ti)-3c)-4(i)-4(ud)-4dir

MARIMBA II

Objectives:

- < To develop sound four-mallet (independent grip) marimba technique, including various types of strokes, interval control, motion, and independence of limbs
- < To establish and maintain an efficient warm up routine
- < To gain proficiency in reading and performing four-mallet marimba music through exercises and etudes
- < To become familiar with marimba literature and the assessment of literature through the application of the Performance Level system of Julia Gaines (marimbalevels.com)

Required Sources:

CD player and/or portable media player for individual practice.

Gaines, Julia. *Sequential Studies for Four-Mallet Marimba, Level 1*. Colu2421ef1/F1 cleGlaye Gai P(of4(or17(us)4(i)-2(c)

MARIMBA III

Objectives:

- < To establish intermediate-level technical and musical facility using four-mallet technique, through technical exercises, etudes, and solo literature
- <

ORCHESTRAL EXCERPTS

Objectives:

- < To develop a deep understanding of

TIMPANI

Objectives:

- ◁ To develop timpani

RECITAL REQUIREMENTS

Example 5. Developmental exercises for congas

Example 10. *Timbalero* (timbale player) – *campana* (bell) patoten for *m*

< Form-

DRUM SET

TEN POINTS FOR THE THINKING DRUMMER

1. Good physical set-up (throne, riR2B310no 689.14 l7l set

HISTORICAL OUTLINE OF DRUM SET (ROBERT BREITHAUPT)

- ii. Tom-toms
- iii. Ride cymbals (18"-26")
- iv. Chinese cymbals (14"-16")
- v. Crash cymbals (12"-16")
- vi. Hi-hats (12"-

SNARE DRUM

POINTS TO CONSIDER

I. Origins

- 2. Octave, 8th and 9th Symphonies
 - iii. Still not many pitch changes, although T-rods may have been available
 - iv. Use of chords (double-stops), Ninth Symphony
- d. Schubert
 - i. Use of drums (still) in pairs
 - 1. Clash in Unfinished Symphon 1 116.42 686.86 Tm 0 T-4(e.o.42 Tm[()] TJET EMC /6 ~~M~~

